

CITY NOTES.

Mr. Harry Walker sang with the Hatton Glee Club at their last appearance.

"The Captives of Babylon,"—Shinn, will be presented at Christ Church Cathedral, on the 5th inst.

Mr. Fred. Koch, a very fine performer on the Zither, has quite recently arrived in St. Louis, and will shortly appear in several concerts.

The Hatton Club, Mrs. Andrews, Miss Clara Urquhart, George Belcher and others took part in a concert at the First Congregational Church.

The Young People of the Pilgrim Church have formed a musical society and have selected for their conductor, Mr. C. H. Johnson, the Organist of the church.

C. I. Wynne & Co., at their new location, 916 Olive St., are doing a very prosperous business. They are prompt in the addition to their stock of every new song as soon as published.

Meyer—August Meyer, the teacher of the Zither, has been established here since 1872. At least two hundred pupils of the best families have come under his training, with the most marked success; while the professional ranks have been ably recruited by him. He is a worthy exponent of Zither music.

Jacoby—Mr. A. H. Jacoby, of the Bethel M. E. Church Choir sang the tenor solo: "The Lord is My Shepherd," with great feeling, at a recent Service of Song held at that church.

Mr. Earl L. Sykes, a pianist of more than ordinary ability, is one of the latest arrivals. Mr. Sykes is highly recommended by Mr. C. E. Bowman, Dr. Wm. Mason, Wm. H. Sherwood and others.

The Music and Drama says: Philip Branson, the *Petit Pierre* of the "Pearl of Pekin" company, is a manly young tenor worthy of a better role than he is allotted in Mr. Byrne's comic opera. He is also worthy of a better *Finette* to play opposite to than Miss Carrie Behr.

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The Graded Singing School, (50 cts., \$4.50 per dozen), by D. F. Hodges, is a sensible, practical method, by a very sensible, practical teacher and is fully furnished with good material for successful work.

Jehovah's Praise, (\$1. or \$9 per dozen) by L. O. Emerson, is a full size Church Music Book, with a large number of Anthems and Tunes for choirs, also Glees, Part-Songs, and a multitude of melodious exercises for classes.

Temple Chimes, (35 cts., \$3.60 per dozen) by EVANGELIST LUTHER, just published, is a very superior collection of new Gospel Songs, of Hymns and Tunes.

Praise in Song, (40 cts., \$4.20 per dozen) by L. O. and E. U. Emerson, is a new Sunday School and Praise book, full of uncommonly good music and hymns. A very "perfect" book for vestry singing.

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Miss Nettie Haynes, Miss Agnes Gray and the Hatton Glee Club, participated in a concert given by Damon Lodge, Knights of Phytias, at the Pickwick Theatre. August Halter presided at the piano.

Weld—Arthur D. Weld sang at the Schaar Emith Synagogue during Mr. Porteous' absence. Mr. Weld's voice shows fine development and broadening of tone. He comes from the most artistic school of training.

Jefferson Barracks Under the Flag of Decker & Son.—Mr. W. T. Bobbett, Western representative of the celebrated Decker & Sons' pianos, placed one of those elegant instruments—an upright—in the residence of Lieut. J. G. Sands at Jefferson Barracks.

Vollmar—At the Alpha Circle Ladies' Reception, Miss Vollmar sang; "Lo! Hear the Gentle Lark!" with flute obligato, and made one of the hits of the evening. Milton Fathmann played the flute obligato in a graceful manner.

The K. J. B. Ladies' Quartette is fast winning the favor of the St. Louis public. The success of the Quartette the past season, assures the excellence of its work which is conscientious and highly intelligent. In the hands of its careful directress, Mrs. K. J. Brainard, it is destined to do most artistic work.

The One O'Clock Club, which met at Mrs. W. G. Smith's residence, was well attended. Mrs. F. W. Humphrey and Mrs. J. W. Shepherd rendered Wm. Tell; overture, Claude

Melnotte's arrangement; Miss Agnes Gray, a violin solo; Miss Alexander, a piano solo; Miss Carrie Studly, songs; Miss Barney, piano solo; Mr. George Wiseman, "Drifting," song by Kroeger; Mrs. J. W. Shepherd, piano solo; Miss Frances Russell, recitation; Mr. H. A. Benoist, flute solo; Mrs. Bernd, song; Miss Selma Strauss, piano solo; Mrs. Matie G. Hardey, song.

The Pupils of Mrs. S. J. Constable gave a Musicales at Bollman's Hall, 11th and Olive Streets. They were assisted by Miss M. Ryan and Messrs. C. W. Barstow, Jr., and Victor Lichtenstein. The programme was nicely rendered, and the hearers were highly satisfied. The splendid Hall came in for many fine compliments.

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IMPORTANT NOTICE.

With this number, Loeschhorn's Studies, op. 84, are completed. They will be followed in the April Review with J. B. Duvernoy's Ecole Primaire, Book I, 12 studies, op. 176, which will be completed in the May Review.

The studies offered from month to month during the entire year, will be progressive; each number giving more difficult studies. The December Review, 1889, containing the most difficult concert studies selected from different authors. The following fourteen pieces of music will appear in the April Review, costing \$6.50 if purchased in regular sheet music:

PIANO SOLOS.

1. DUVERNOY, J. B. 12 Studies, "Ecole Primaire." Book I. Op. 176.
2. MENDELSSOHN, F. Consolation. (Song without Words.)
3. CHOPIN, F. Prelude Celebre, in D flat. Op. 28, No. 15.
4. SIDUS, CARL. "Il Trovatore." Fantasia on Themes from the Opera, Il Trovatore, by Verdi, introducing "Home to Our Mountains," "Ah, I have sigh'd to rest me," and others.
5. BOHM, CARL. Song of the Swallow (Was die Schwalbe Sang). Reverie.
6. BLUMENSCHN, W. L. Sweet Expectation. (Klavierstück. Susses Erwarten.)
7. STRAUSS, J. Magic Bells Polka. Zauber-Glöckchen.
8. STRAUSS, J. The celebrated "Lauterbach" and "Freu't euch des Lebens" Waltz.
9. PAUL, JEAN. "Norma." Brilliant Fantasia on Themes from the Opera, Norma, by Bellini, introducing "March from Norma," "Hear Me, Norma," "Casta Diva," and "Druid's Chorus."
10. ARMSTRONG, W. D. "Gavotte."

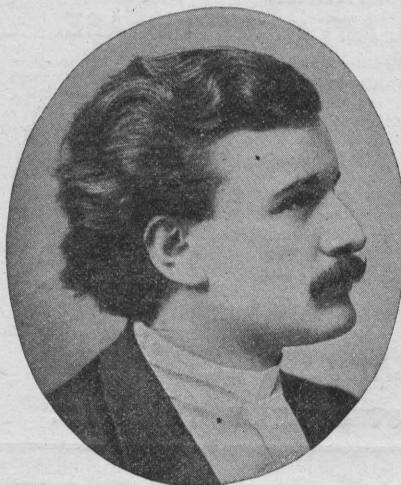
PIANO DUET.

11. SIDUS, CARL. "Lucia di Lammermoor." Fantasia Brilliant on Themes from the Opera, Lucia di Lammermoor, by Donizetti, introducing the celebrated Sextet, &c.

SONGS.

12. MEYER-HELMUND, ERIK. Op. 21, No. 2. Thy Magic Song (Das Zauberland).
13. BURNS, R. "Oh, whistle and I'll come to thee, my lad." Celebrated Scotch Ballad.
14. BALFE, M. W. "I dreamt I dwelt in marble halls." Celebrated Ballad from Balfe's Opera, "Bohemian Girl."

Tell your friends of the fine music contained from month to month in the REVIEW, and have them to subscribe.



MORITZ ROSENTHAL.

THE picture gracing the head of this column is an excellent likeness of the great artist Moritz Rosenthal, who favored the St. Louis public with six piano recitals, Feb. 17, 18, 19, 20, 22 and 23. Mr. Rosenthal was at first billed for three recitals, but at the entreaty of hundreds who clamored to hear him again, three extra recitals were announced. Piano recitals are usually not calculated to enthrall the public at large, as the music offered at such appeals chiefly to musicians and the earnest students of music; however, Mr. Rosenthal, by his matchless performances, at once took possession of all, whether professional musicians or mere lovers of music, and caused the audience at each additional recital to be larger than the preceding one. Mr. Rosenthal's reputation as a pianist led every one to expect much, and no one was disappointed. Mr. Rosenthal's performances were such as to place him at once at the head of the pianists of the first rank.

His programmes were most excellent, offering the best from all styles known in the piano literature, viz: Chopin, Mendelssohn, Schubert, Weber, Beethoven, Liszt. The chief characteristic of Rosenthal's performances, is that they are entirely free from mannerism, sentimentality and exaggeration, too often indulged in by pianists, and accepted as a true feeling, inspiration, and a thorough conception of the work in question. To point out wherein Mr. Rosenthal excels, we can only say he excels in all that is known to be difficult in piano playing. When listening to the delicacy of his touch in a Chopin Nocturne, or Chopin, Berceuse, or the rapidity and clearness with which he performed Chopin's great G minor study in thirds and sixths, or his own study über Chopin Walzer, op. 64, No. 1, in thirds or sixths; then, again, his wonderful octave playing in Liszt's gigantic Don Juan Fantasia, and last his dash and power where necessary that leads one to believe he hears a full orchestra; his untiring endurance, his infallible execution of the most difficult skips, the verdict is that Liszt's mantle has, indeed, fallen on his favorite pupil.

Among the works performed at the recitals, we will mention a few to show the versatility of his repertoire:

- (1.) Chopin's Berceuse, op. 57. (2.) Nocturne, op. 27, No. 2. (3.) Valse, op. 34, No. 1. (4.) Third Ballade, op. 47. (5.) Second Impromptu, op. 36. (6.) Beethoven, sonata appassionata, op. 57. (7.) Weber Sonate, op. 39, Mendelssohn. (8.) Spinning Song. (9.) Liszt's Tarentella No. 3 from Venezia e Napoli. (10.) Hexameron. (11.) Rhapsodie No. 12. (12.) Rhapsodie No. 2. (13.) Campanello. (14.) Concerto in E flat, etc.

Herr Rosenthal made thousands of admirers and friends in St. Louis who will be ever glad to greet him again, which, by the by, we hope will not be at a distant day.

Mr. Rosenthal was most ably assisted by Fritz Kreisler, the boy violinist, 14 years of age, who delighted the public with his remarkable performances. He is, indeed, a wonder for his age. His performances would have been a credit to one twice as old. His selections were most admirable, giving the best the violin boasts of. We predict a brilliant future for him. Our Mr. Charles Kunkel played with Mr. Rosenthal Liszt's Concerto for two pianos. Those who had the good fortune to hear these artists jointly will never forget the impressions made by their remarkable playing.

In conclusion, we must mention the artistic accompaniments of Mr. Chas. Pratt, and lastly the truly magnificent Steinway & Sons Grand Piano used by Mr. Rosenthal. We never listened to a more perfect piano.

Miss Clara Stubblefield was the piano accompanist at the Grand Concert at the Exposition Hall for the benefit of the Protestant Orphan's Home. The Mendelssohn Quintette Club and The Hatton Glee Club assisted in the programme.

The very frequent appearance of The Hatton Glee Club, of late in concerts, shows the gaining popularity of this estimable quartette. Their numbers are sung in the most artistic vein and afford the highest pleasure to an audience.

REVIEW OF CONCERTS.

The Concert of the Beethoven Conservatory took place at Memorial Hall, and drew out a crowded attendance. Coming from one of the highest graded institutions in the country, the programme could not be otherwise than very finely rendered. The pupils displayed their thorough training to the greatest advantage, and gave their audience a most enjoyable treat. The programme included: 1. Overture, "Der Freischütz," for two Pianos, Weber, Miss Helene Pope, Mrs. Katie Hein, Misses Jessie Reid, Laura Keber. 2. Vocal Solo for Soprano, "La Stella-Valse," Giorza, Miss Clara Cook. 3. Piano Solo-Valse, Durand, Miss Mary Angell. 4. Violin Solo, Fantasia, "Trovatore," Singelee, Miss Marie R. Sausenthaler. 5. Piano Solo, "Tarantella," Sternberg, Miss Nellie Allen. 6. Vocal Solo for Soprano, "The Lark," Taubert, Mrs. Alice Wood. 7. Violin Solo, Air and Variations, Rode, Master Carl Toll. 8. Capriccio Brillante, Mendelssohn, Miss Bertha Guenther with Orchestra accompaniment; 2d Piano, Mr. Hoffmann. 9. Vocal Solo for Soprano, "Fleurs des Alpes," Wekerlin, Miss Lillian Merrihew. 10. Concerto E flat, Liszt, Miss Grace McCormick with Orchestra accompaniment; 2d Piano, Mr. Epstein.

Musical Union Concert. A large and somewhat enthusiastic audience greeted the appearance of the Musical Union Orchestra, on Thursday evening, the 21st. The concert opened with a combination of patriotic melodies in honor of George Washington's birthday, followed by the "Ball-room Scene," from Hector Berlioz's Dramatic Symphony, "Romeo and Juliet," No. 3, introduced the Eddy's Lady Quartette in a new waltz song, "Oh, Forest Queen and Fair," by Warner West. No. 4. Serenades for strings, by Moskowski. No. 5. Prochs Air in D flat, Miss Genie M. Baldwin. No. 6. Duo for violins, Bragiœdi. No. 7. Overture to William Tell. No. 8. Quartette, Peasant Wedding March, Soederman. No. 9. Finale to second act of Lucia; which closed the concert. Notwithstanding the fact that the final rehearsal on Wednesday morning was so unsatisfactory, the performance came up to the usual standard and was the best one of this season. The Tell overture was splendidly given, the lady quartette created a favorable impression; and the First Soprano, Miss Genie Baldwin sang her solo very acceptably—though her voice lacks volume and sympathy. Messrs. Schoen and Gecks were scarcely satisfactory in the duo for violins. This number should have been rendered by Parisi and Gecks.

Kroeger Concert—Ernest R. Kroeger gave his third annual concert at Memorial Hall, Wednesday evening, February 5th. The program presented was entirely of compositions by Mr. Kroeger, the same as the two preceding concerts, and drew a large and critical audience. It was composed wholly of professional musicians and the best musical amateurs that St. Louis boasts of; and impressed one with the fact that something of unusual interest was going to be offered and heard.

The performers and singers on the occasion were: Mrs. Adelaide E. Wiseman, Alto; Mr. Arthur D. Weld, Bass; Mr. Charles Kunkel, Pianist; Mr. George Heerich, Violin; Mr. Valentine Schopp, Violin; Mr. Louis Mayer, Viola; Mr. P. G. Anton, Jr., Violoncello. The program submitted the following:

1. Quartet in G Minor (No. 2), for Two Violins, Viola and Violoncello. a. Allegro Patetico. b. Allegretto. c. Andante. d. Presto.—Messrs. Heerich, Schopp, Mayer and Anton. 2. Piano Solo. a. Serenade. Op. 23, No. 1. b. Danse Sicilienne, Op. 22, No. 3. c. Arabesque. Op. 23, No. 3.—Mr. Kunkel. 3. Alto Solo—"Drifting," Op. 21, No. 3.—Mrs. Wiseman. 4. Two Movements from Santa Pastorella, for Viola and Piano. a. Adagio. b. Allegro animato.—Messrs. Mayer and Kunkel. 5. Bass Solo—"The Sailor," Op. 21, No. 6.—Mr. Weld. 6. Trio in E Minor (No. 2), for Piano, Violin and Violoncello. a. Allegro Appassionata. b. Intermezzo. c. Andante e poco Sostentuto. d. Allegro Brillante.—Messrs. Heerich, Anton and Kroeger.

The principals, one and all, were at their best and performed and sang with a will and enthusiasm that was flattering to the author and enjoyable and acceptable to the critical musical jury sitting in judgment.

Mr. Kroeger presented some of his very earliest and latest compositions, and gave ample opportunity to judge of the development of his musical thoughts and progress.

The audience was unusually attentive during the performance of the entire program, and when the last chord of the Grand Trio had been struck, all knew that again a prophet had appeared on the musical firmament. Much had been expected and nothing but something great would have been accepted; however, that all were to be agreeably disappointed,—nay to be astonished, must, indeed, be recorded.

Mrs. Charles Kunkel, wife of our Mr. Charles Kunkel, entertained Moritz Rosenthal, the renowned Austrian pianist, at a grand supper given in his honor at her residence, 2318 Walnut Street. Ernest R. Kroeger, the Epstein brothers and John A. Kieselhorst were among the numerous guests, and amidst a gathering so brilliant, what wonder if the rarest delight that springs from the fountain of the sweetest muse should have disported itself at will and found deep seat within the souls of all present. Herr Rosenthal "at home" outvied that artist "at concert."

"Through every pulse the music stole,
And held sublime communion with the soul,
Wrung from the coyest breast the imprison'd sigh,
And kindled rapture in the coldest eye."

In the words of the immortal bard: "My ears were never better fed with such delightful pleasing harmony." Adorned with gay wit and circling cup, the fleeting hours were spent till dawn.

MAJOR AND MINOR.

Good only when used up—The umbrella.
 What length should a lady's dress be? A little above two feet.
 If a tough beefsteak could speak, what poet's name would it pronounce! Chaucer.
 A new baritone, Leopold Claeys, has been engaged for three years at the Opera in Paris.
 A Christian gentleman will not assault the choir-master until after the benediction.—*Church Extract.*

Why was Robinson Crusoe not alone on his desert island? Because there was a heavy swell on the beach.

Why was Goliath surprised when he was struck by a stone? Because such a thing never entered his head before.

All pieces contained in any copy of the Review can be had of Kunkel Bros., the publishers, in sheet music form.

In Denmark most of the girls are trained in agriculture. In this country the girls take more kindly to husbandry.—*Scranton Truth.*

Wagner's widow has decided that the usual annual representations of her husband's operas would not take place in 1889 at the Theatre of Bayreuth.

Hospital Remedies.—What are they? The growth of intelligence in medical matters has given rise to a demand for a class of genuine, reliable medicine. The opportunity of the ignorant quack, who grew rich curing everything out of a single bottle has passed. To supply satisfactorily this demand this list of remedies has been created. They are the favorite prescriptions of the most famous medical practitioners of the day, gathered from the hospitals of London, Paris, Berlin and Vienna. Prescriptions which cost the patients of these specialists from \$25 to \$100 are here offered prepared and ready for use at the nominal price of ONE DOLLAR EACH. Not one of them is a cure all; each one has only the reasonable power of curing a single disease, and each one keeps its contract. Sufferers from Catarrh, Diseased Lungs, Bronchitis, Asthma, Consumption, Rheumatism, Dyspepsia, Liver and Kidney Complaints, Fever and Ague, Neuralgia, Female Weakness, Leucorrhoea or Nervous Debility, should send stamp for descriptive catalogue to Hospital Remedy Co., 3031-2 West King St., Toronto, Canada. If your druggist does not keep these remedies remit price and we will send direct.

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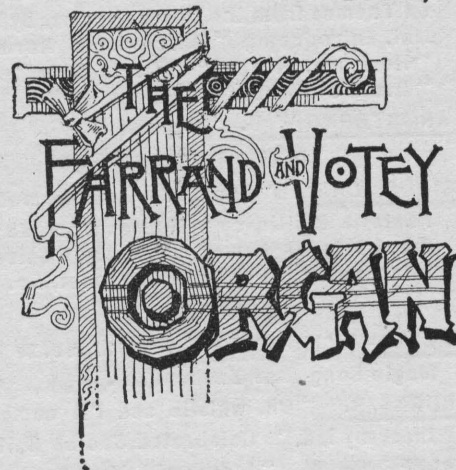
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WALKÜRE.

(MAGIC FIRE)

Frei übertragen von L. Brassin.

Tempo ad lib

Langsam • - 66.
(Slow.)

[illegible]

Ped. 4 2 1 4 Ped. 5 4 2 Ped. Ped. 5 3 2

Ped. 5 3 Ped. 5 4 2 Ped. 4 2 Ped.

Mässig bewegt (Moderately animated) ♩ - 108.

staccatissimo. p Ped. * Ped. * Ped. Ped.

Ped. * Ped. * Ped. mf Ped. 5 4 2 1 3 * Ped. *

Ped. 4 2 1 3 Ped. Ped. * Ped. * Ped. Ped. Ped. *

8

f *ff*

Ped. Ped. Ped. Ped. Ped.

8

fff

Ped. Ped. Ped. Ped.

diminuendo *dim:*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Sehr mässiges Tempo (The tempo very moderate) ♩ - 88.

pp dolce

Ped. Ped. Ped. Ped. Ped. Ped.

l.h. *l.h.* *l.h.* *l.h.*

Ped. Ped. Ped. Ped.

(a) The notes marked *l.h.* may be omitted by small hands.

First system of piano music. The right hand features a continuous sixteenth-note pattern with fingerings 5 2 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a few notes with a forte (*f*) dynamic and a pedaling instruction (*Ped.*). The system concludes with a *f* dynamic marking.

Second system of piano music. The right hand continues the sixteenth-note pattern with fingerings 5 2 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a few notes with a *f* dynamic and a pedaling instruction (*Ped.*). The system concludes with a *f* dynamic marking.

Third system of piano music. The right hand continues the sixteenth-note pattern with fingerings 5 2 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a few notes with a *f* dynamic and a pedaling instruction (*Ped.*). The system concludes with a *f* dynamic marking.

Fourth system of piano music. The right hand continues the sixteenth-note pattern with fingerings 5 2 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a few notes with a *f* dynamic and a pedaling instruction (*Ped.*). The system concludes with a *f* dynamic marking.

Fifth system of piano music. The right hand continues the sixteenth-note pattern with fingerings 5 2 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a few notes with a *f* dynamic and a pedaling instruction (*Ped.*). The system concludes with a *f* dynamic marking.

or thus. As played by von Bülow and Rubinstein.

Alternative fingering for the right hand: 5 2 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The left hand has a few notes with a *f* dynamic and a pedaling instruction (*Ped.*). The system concludes with a *f* dynamic marking.

5 3 5
or thus.

5 2 3 2 3 5
5 2 4
2 3 1 2 3 5
5 2 3 5 2 4 5 2 3

l.h. r.h. l.h.

Ped. Ped. Ped.

5 3 5
or thus.

5 2 3 1 2 5 5 2 4 2 4
2 4 1 2 4 5 2 3 5 2 3 5 2 4

l.h. staccato simili. l.h.

Ped. Ped. Ped.

or thus.

5 2 3 2 4 1 3 5 3 2 3 5 2 3 5 2 4 1 4 5 2 3 5 2 4 5 2 4

l.h. l.h.

Ped. Ped.

5 2 4 5 2 4 5 2 3 5 2 3 5 2 4 5 2 3 5 2 3 5 2 4

l.h. espress. l.h. l.h. l.h. l.h.

Ped. Ped. Ped. Ped.

5 2 3 5 2 3 5 2 4 5 2 4 5 2 3 5 2 4 5 2 4

r.h. l.h. l.h. l.h.

Ped. Ped.

First system of piano music. The right hand (R.H.) features a series of sixteenth-note chords with fingerings: 5 2 4, 5 2 3, 5 2 3, 1 2 5 4 1 2 5 4, 5 2 4, 5 2 3, 2 5 4, and 1 2 5 4 1 2 5 3. The left hand (L.H.) plays a simple accompaniment. Pedaling is indicated by 'Ped.' below the staff.

Second system of piano music. It includes an alternative fingering for the right hand: 1 5 1 2 1 2 1. A performance instruction reads: "As played by von Bülow and Rubinstein." The left hand has fingerings: 1 3 2, 1 2 3 2, r. h. 1 2 1, 1 2, and 1. Pedaling is indicated by 'Ped.' below the staff.

Third system of piano music. The right hand has fingerings: 5 2 3, 5 2 3, 5 2 1, 5 2 3 2 4, 5 2 3 1 2 3 5, 5 2 3, 5 2 4, and 5 2 3. The left hand has fingerings: 1 3 5, 2 4, 1 2, 4 2, and 1. Pedaling is indicated by 'Ped.' below the staff.

Fourth system of piano music. It includes an alternative fingering for the right hand: 5 3 5. A performance instruction reads: "or thus." The right hand has fingerings: 5 2 3, 2 3, 2 4, 2 3 2 4, 5 2 3 2 3 5, 5 2 3, 5 2 4, and 5 2 3. The left hand has fingerings: 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, 1 2, and 1 2. Pedaling is indicated by 'Ped.' below the staff.

Fifth system of piano music. The right hand has fingerings: 5 2 4 1 1 2 4 5, 5 2 3, 5 2 4, 5 2 3, 5 2 4, 5 2 3, 5 2 4, and 5 1. The left hand has fingerings: 1 3 2, 2 4, 1 2 4 1, 2 3 1, 2 1, 2 1, 2 1, and 1 1. A dynamic marking 'dim.' is present. Pedaling is indicated by 'Ped.' below the staff.

5 2 3 5 2 3 5 2 4 2 4 5 2 3 5 2 4 2 3

f *L.h.* *Ped.* *Ped.* *L.h.* *Ped.*

5 2 3 5 2 3 5 2 4 5 2 3 5 2 4 5 2 3

f *L.h.* *Ped.* *Ped.* *L.h.* *Ped.*

5 2 4 5 2 3 5 2 4 5 2 3 5 2 4 5 2 3

L.h. *Ped.* *or thus.* *diminuendo* *L.h.* *Ped.*

5 2 4 5 2 3 5 2 4 5 2 3 5 2 3 5 2 3

L.h. *Ped.* *or thus.* *rallentando.* *L.h.* *Ped.*

8 5 2 4 5 2 3 5 2 4 5 2 3

pp *rit.* *ppp*

(a) *Fingering for the right hand.*

NIGHT BLOOMING CEREUS.

Polka Brilliant.

Tempo di Polka. ♩ - 132.

Secondo.

A. P. Scheuermann.

Brilliant.

The musical score is written for piano and treble staves. The piano part is in the lower register, featuring a rhythmic bass line with fingerings (2, 3, 2, 1) and pedal markings. The treble part is in the upper register, featuring a melody with various dynamics (ff, f) and a final section marked 'f'. The score is divided into two systems, each with four measures. The first system includes a 'ff' dynamic marking in the piano part. The second system includes a 'f' dynamic marking in the piano part. The third system includes a 'ff' dynamic marking in the piano part. The fourth system includes a 'f' dynamic marking in the piano part. The score is marked with 'Ped.' and '*' symbols, indicating pedal and repeat signs. The tempo is marked 'Tempo di Polka. ♩ - 132.' and the style is 'Brilliant.'.

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NIGHT BLOOMING CEREUS.

Polka Brilliant.

Tempo di Polka. ♩ -132.

Primo.

A. P. Scheuermann.

8va

Brilliant. *ff* *hr*

8va

8va

8va

8va

f

ff *hr*

f

f

Ped. * Ped. * Ped. * Ped. *

Ped. Ped. Ped. *

Ped. * Ped. * Ped. *

Ped. Ped. Ped. *

Secondo.

First system of musical notation. The grand staff consists of two staves. The upper staff has a bass clef and contains a series of chords, some with fingerings 4, 1, 2 and 3, 1, 2. The lower staff also has a bass clef and contains a series of notes. The dynamic marking *p* is present. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

Second system of musical notation. The grand staff consists of two staves. The upper staff has a bass clef and contains a series of chords, some with fingerings 4, 2, 1 and 3, 1, 2. The lower staff also has a bass clef and contains a series of notes. The dynamic marking *p* is present. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

Third system of musical notation. The grand staff consists of two staves. The upper staff has a bass clef and contains a series of chords. The lower staff also has a bass clef and contains a series of notes. The dynamic marking *p* is present. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

Fourth system of musical notation. The grand staff consists of two staves. The upper staff has a bass clef and contains a series of chords, some with fingerings 3, 1, 2 and 3, 1, 2. The lower staff also has a bass clef and contains a series of notes. The dynamic marking *p* is present. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

Giocoso. *Primo.*

This system features a piano (p) dynamic. The right hand plays a series of eighth-note triplets, while the left hand provides a simple harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-3.

Sua

The second system continues the piece. It includes a 'cres:' (crescendo) marking and a forte (f) dynamic. The right hand has more complex triplet patterns. Pedal points and asterisks are used throughout. Fingerings include 1, 2, 3, and 4.

Sua

The third system maintains the 'Sua' marking. It features a forte (f) dynamic and continues the triplet-based melody in the right hand. The left hand accompaniment is consistent. Pedal points and asterisks are present. Fingerings include 1, 2, 3, and 4.

Sua

The fourth system also features the 'Sua' marking. It includes a 'cres: Sua' marking and a mezzo-forte (mf) dynamic. The right hand has more complex triplet patterns. Pedal points and asterisks are used throughout. Fingerings include 1, 2, 3, and 4.

Secondo.

Brilliant.

First system of musical notation, bass clef. The left hand features a triplet of eighth notes (2, 3) marked with a star and a 'Ped.' marking. The right hand has chords and a 'ff' dynamic. A crescendo hairpin is present. The system concludes with a 'Ped.' marking and a star.

Second system of musical notation, treble clef. The left hand has chords and a 'Ped.' marking. The right hand has chords and a 'f' dynamic. A 'Ped.' marking and a star are at the end of the system.

Third system of musical notation, bass clef. The left hand features a triplet of eighth notes (2, 3) marked with a star and a 'Ped.' marking. The right hand has chords and a 'ff' dynamic. A crescendo hairpin is present. The system concludes with a 'Ped.' marking and a star.

Fourth system of musical notation, treble clef. The left hand has chords and a 'Ped.' marking. The right hand has chords and a 'f' dynamic. A 'Ped.' marking and a star are at the end of the system. The word 'FINE.' is written above the final measure.

Brilliant, 8va

Primo.

The first system of the musical score consists of two staves. The upper staff is marked with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. It begins with a forte (*ff*) dynamic and a half note chord. This is followed by a series of sixteenth notes, some beamed together, and a descending scale marked with a slur and a '6' above it. The lower staff is marked with a bass clef and a key signature of one flat. It begins with a half note chord, followed by a series of sixteenth notes and a descending scale marked with a slur and a '2' above it. The system concludes with a half note chord. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The second system of the musical score consists of two staves. The upper staff is marked with a treble clef, a key signature of one flat, and a time signature of 2/4. It begins with a forte (*ff*) dynamic and a half note chord. This is followed by a series of sixteenth notes, some beamed together, and a descending scale marked with a slur and a '2' above it. The lower staff is marked with a bass clef and a key signature of one flat. It begins with a half note chord, followed by a series of sixteenth notes and a descending scale marked with a slur and a '2' above it. The system concludes with a half note chord. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The third system of the musical score consists of two staves. The upper staff is marked with a treble clef, a key signature of one flat, and a time signature of 2/4. It begins with a forte (*ff*) dynamic and a half note chord. This is followed by a series of sixteenth notes, some beamed together, and a descending scale marked with a slur and a '6' above it. The lower staff is marked with a bass clef and a key signature of one flat. It begins with a half note chord, followed by a series of sixteenth notes and a descending scale marked with a slur and a '2' above it. The system concludes with a half note chord. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff.

The fourth system of the musical score consists of two staves. The upper staff is marked with a treble clef, a key signature of one flat, and a time signature of 2/4. It begins with a forte (*f*) dynamic and a half note chord. This is followed by a series of sixteenth notes, some beamed together, and a descending scale marked with a slur and a '2' above it. The lower staff is marked with a bass clef and a key signature of one flat. It begins with a half note chord, followed by a series of sixteenth notes and a descending scale marked with a slur and a '2' above it. The system concludes with a half note chord. Pedal points are indicated by 'Ped.' and asterisks (*) below the lower staff. The word 'FINE.' is written at the end of the system.

Secondo.

dolce.

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

4 *3* *3* *3* *4* *3* *1* *1* *4*

Ped. * *Ped.* *Ped.* *Ped.* *

dolce.

Primo.

8va

P

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8va

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8va

cres:

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8va

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

8va

cres:

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Secondo.

First system of musical notation. The right hand plays a series of chords, and the left hand plays a steady eighth-note bass line. The dynamic is marked *p*. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Second system of musical notation. The texture continues with chords in the right hand and a steady eighth-note bass line in the left hand. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Third system of musical notation. The right hand introduces a crescendo marked *cres.* and dynamic markings of *mf* and *p*. The left hand continues with a steady eighth-note bass line. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Fourth system of musical notation. The texture continues with chords in the right hand and a steady eighth-note bass line in the left hand. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Fifth system of musical notation. The right hand concludes with a crescendo marked *cres.* and dynamic markings of *mf* and *p*. The left hand continues with a steady eighth-note bass line. Pedal points are indicated by "Ped." and asterisks (*) below the staff.

Repeat from the beginning to Fine.

dolce.

8va

8va

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Repeat from the beginning to Fine.

60 ETUDES MELODIEUSES.

In the following studies, all notes or chords marked with an arrow, must be struck from the wrist,

A. Loeschhorn Op. 84.

Allegro ma non troppo. ♩ - 138 ♩ - 160.

45.

simili.

ten. ten. f

46.

Vivo. ♩ - 112 ♩ - 132

Fine.

simili.

cres.

1 2 1 5 1 2 1 2

Andantino. ♩ -108 ♩ -120.

47.

Fine.

cres.

f

mf

Repeat from the beginning to Fine.

Allegretto con moto. ♩ -100 ♩ -120.

48.

simili.

cres.

mf

f

p

Fine.

Repeat from the beginning to Fine

Allegro ♩ - 84 ♩ - 104.

49.

f

simili.

mf

Moderato. ♩ - 112 ♩ - 132.

50.

p

cres.

mf

decres.

p

Allegretto vivo. ♩.80 ♩.92.

51.

Musical score for measures 51-62 of the *Allegretto vivo* section. The tempo is marked ♩.80 ♩.92. The score is in 6/8 time and features a key signature of one flat. It includes dynamic markings such as *p*, *mf*, *f*, *sf*, *dim.*, *p*, and *pp*. The piece concludes with a double bar line and a repeat sign. Fingerings and articulations are indicated throughout the score.

Lento ♩.63 ♩.76.

52.

Musical score for measures 52-63 of the *Lento* section. The tempo is marked ♩.63 ♩.76. The score is in 6/8 time and features a key signature of one flat. It includes dynamic markings such as *mf* and *f*. The piece concludes with a double bar line and a repeat sign. Fingerings and articulations are indicated throughout the score.

Repeat from beginning to Fine.

Moderato assai. ♩-63 ♩-72.

53.

This musical score is for a piano piece in D major, marked "Moderato assai" with a tempo of 63-72 beats per minute. It consists of eight systems of music, each with a treble and bass staff. The piece features a complex, flowing melody with many slurs and fingerings. The dynamics are marked as *mf* (measures 53-54), *f* (measure 55), *p* (measures 56-57), *cres.* (measure 58), *mf* (measures 59-60), and *l.h.* (measures 61-62). The piece ends with a final chord in measure 72. The notation includes many slurs, fingerings, and dynamic markings.

mf

f

p

cres.

mf

l.h.

l.h.

Allegretto grazioso. ♩ - 66 ♩ - 76.

54. *dolce.*

5. 5. 2. 1. 2. 3. 5. 5. 3. 1. 2. 3. 5. 5. 2. 1. 2. 3. 5. 5. 2. 1. 2. 3. 5. 5. 2. 1. 2. 3.

1. 2.

mf *cres.* *f*

ten. *dolce.*

Allegro moderato a la Marcia. ♩ - 80 ♩ - 100.

55. *mf* *f* *Fine*

ff

Repeat from beginning to Fine.

Allegro moderato. ♩ - 112 ♩ - 132.

56.

This musical score consists of seven systems of piano notation, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages in the right hand and sustained chords or simple rhythmic patterns in the left hand. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *marcato*. The word *simili.* appears twice, indicating similar textures. The piece concludes with a double bar line at the end of the seventh system.

mf *f* *ff* *marcato.*

simili. *simili.*

Allegretto tranquillo. ♩-72 ♩-92.

57. *p* *lusingando.* *Fine.*

Repeat from beginning to Fine

Tempo Mazurka ♩-120 ♩-144.

58. *f* *simili.* *mf* *cres.* *f*

Moderato espressivo. ♩-72 ♩-92.

59. *p*

1. *mf*

2.

p

First system of musical notation, measures 1-3. The treble clef staff contains a melody with eighth and sixteenth notes, including triplets and slurs. The bass clef staff features a complex accompaniment with many sixteenth notes and slurs. Fingering numbers (1-5) are present throughout.

Second system of musical notation, measures 4-8. The treble clef staff continues the melodic line with various rhythmic patterns and slurs. The bass clef staff provides a steady accompaniment. Fingering numbers are clearly marked.

Third system of musical notation, measures 9-15. The tempo is marked *Allegro* with a time signature of 3/4. The tempo markings $\text{♩} = 144$ and $\text{♩} = 80$ are indicated. The word *marcato* appears in the bass staff. The word *simili.* is written above the treble staff in measure 12. Measure 60 is marked on the left. Fingering numbers are present.

Fourth system of musical notation, measures 16-22. The tempo is marked *p leggiero*. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment. First and second endings are indicated at the end of the system. Fingering numbers are present.

Fifth system of musical notation, measures 23-29. The tempo is marked *marcato*. The treble staff features a melodic line with slurs. The bass staff has a rhythmic accompaniment. Fingering numbers are present.

Sixth system of musical notation, measures 30-36. The tempo is marked *p leggiero*. The treble staff has a melodic line with slurs and ties. The bass staff has a rhythmic accompaniment. First and second endings are indicated at the end of the system. Fingering numbers are present.

GERMANS TRIUMPHAL MARCH.

Edition de Salon.

Jacob Kunkel.

Deciso e Maziale. ♩ 96.

The musical score is written for piano and consists of five systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo and character are indicated as 'Deciso e Maziale' with a quarter note equal to 96 beats per minute. The score includes various musical notations: dynamics such as *f* (forte), *cres.* (crescendo), and *molto cres.*; articulation marks like accents and asterisks; and performance instructions including 'Ped.' (pedal) and repeat signs with first and second endings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line and a key signature change to B-flat major.

This page contains six systems of musical notation for a piano piece, likely in a minor key. The notation includes various musical elements such as dynamics, fingerings, and pedal markings.

System 1: The first system begins with a forte (*f*) dynamic. The right hand features a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Pedal markings (*Ped.*) are present under the first and third measures. A first ending bracket with a repeat sign spans the final two measures, marked with a star (*).

System 2: The second system starts with a mezzo-forte (*mf*) dynamic. It includes a variety of fingerings (e.g., 1-2-3, 4-5) and a crescendo leading to a forte (*f*) dynamic. The right hand has more complex chordal textures, and the left hand continues with eighth notes. Pedal markings are used throughout.

System 3: The third system continues the musical development with a forte (*f*) dynamic. It features a first ending bracket and a repeat sign. The right hand has a melodic line with eighth notes, and the left hand provides harmonic support with chords and eighth notes.

System 4: The fourth system begins with a piano (*p*) dynamic. The right hand has a melodic line with eighth notes, and the left hand plays a steady eighth-note accompaniment. A first ending bracket is present at the end of the system.

System 5: The fifth system starts with a crescendo (*cres.*) leading to a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand plays a steady eighth-note accompaniment. Pedal markings are used throughout.

System 6: The sixth system begins with a crescendo (*cres.*) leading to a forte (*f*) dynamic. The right hand has a melodic line with eighth notes, and the left hand plays a steady eighth-note accompaniment. Pedal markings are used throughout.

TRIO.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is characterized by frequent use of chords and arpeggios. Pedal points are indicated by the word "Ped." and asterisks (*). The score concludes with the word "FINE." and a repeat instruction: "Repeat Trio to Fine, then repeat from beginning to Trio."

Repeat Trio to Fine, then repeat from beginning to Trio.

DANSES CARACTERISTIQUES.

I

DANSE ESPAGNOL.

E. R. Kroeger Op. 22.

Più moderato ♩ - 100.

The musical score is written for piano and features five systems of music. Each system consists of a piano staff (bottom) and a treble staff (top). The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Più moderato' with a metronome indication of 100 beats per minute. The score includes various musical notations such as dynamics (mf, dim., f), articulation (accents), and fingerings. Pedal points are indicated by 'Ped.' below the piano staff. The piece concludes with a 'dim. e rit.' marking.

Più mosso ♩ - 116.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The tempo is marked 'Più mosso' with a half note equal to 116 beats. The first measure is marked *mp*. The right hand plays a series of chords with fingerings 5, 3, 2, 4, 3, 4. The left hand plays a series of chords with fingerings 5, 2, 2, 2, 5, 2, 2. Pedal points are indicated by 'Ped.' under the first, third, fifth, and seventh measures.

The second system of musical notation continues the piece. The right hand plays a series of chords with fingerings 5, 3, 2, 4, 3, 4. The left hand plays a series of chords with fingerings 5, 2, 2, 2, 5, 2, 2. Pedal points are indicated by 'Ped.' under the first, third, fifth, and seventh measures.

The third system of musical notation continues the piece. The right hand plays a series of chords with fingerings 5, 3, 2, 4, 3, 4. The left hand plays a series of chords with fingerings 5, 2, 2, 2, 5, 2, 2. Pedal points are indicated by 'Ped.' under the first, third, fifth, and seventh measures. The system ends with a double bar line.

The fourth system of musical notation continues the piece. The right hand plays a series of chords with fingerings 5, 3, 2, 4, 3, 4. The left hand plays a series of chords with fingerings 5, 2, 2, 2, 5, 2, 2. Pedal points are indicated by 'Ped.' under the first, third, fifth, and seventh measures. The system ends with a double bar line.

The fifth system of musical notation continues the piece. The right hand plays a series of chords with fingerings 5, 3, 2, 4, 3, 4. The left hand plays a series of chords with fingerings 5, 2, 2, 2, 5, 2, 2. Pedal points are indicated by 'Ped.' under the first, third, fifth, and seventh measures. The system ends with a double bar line.

mp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

una corda
pp

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Poco sostenuto. Tempo I. ♩ = 100.

ritenuto. *mf*

Ped. Ped. * Ped. Ped. Ped. Ped.

dim. *mf*

Ped. Ped. Ped. * Ped. Ped. Ped.

8

f *rit.* *ritard.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

II

DANSE NEGRE.

E. R. Kroeger Op. 22.

Allegro molto $\text{♩} = 120$.

mf *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *mfz* *Ped.* *l.h. over the right.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

mfz *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ardito. *ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1 *2* *3* *dimin.* *mf* *Ped.* *Ped.*

Ped. *Ped.* *** *Ped.* *Ped.* *Ped.*

III

DANSE SICILIENNE.

E. R. Kroeger. Op. 22.

Allegretto $\text{♩} = 72$.

2nd time *pp*

The musical score is written for piano and consists of five systems. The first system begins with a 2nd time repeat sign and a piano (*pp*) dynamic. The second system includes a mezzo-piano (*mp*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The fourth system includes a mezzo-forte (*mf*) dynamic. The fifth system includes a *dim.* (diminuendo) dynamic and the instruction *il melodia ben marcato.* The score features a variety of musical notations including eighth and sixteenth notes, rests, and fingerings. Pedal points are indicated by *Ped.* below the bass staff in each system. The key signature is one sharp (F#).

This image shows a page of a musical score, likely for a piano. The score is written in a grand staff format, with multiple systems of staves. The music is in a key with one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro Impetuoso'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'Ped.' (pedal), 'riten.' (ritardando), 'f' (forte), 'ff' (fortissimo), and 'cresc.' (crescendo). The page is numbered '8' in the top left corner. The notation is dense and complex, typical of a technical piano piece.

ON HALLOWEEN.

Carl Sidus Op. 204.

Animato. ♩. 104.

Giocoso.

f

mf

f

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* *

Ped. *

TRIO.

First system of musical notation for the Trio section. The treble staff begins with a *mf* dynamic marking. The music features a series of eighth-note patterns in the right hand and sustained chords in the left hand. Fingering numbers (1-5) are indicated for the right hand.

Second system of musical notation for the Trio section. The right hand continues with eighth-note patterns, while the left hand provides harmonic support with chords. Fingering numbers are present throughout the system.

Third system of musical notation for the Trio section, ending with the word **FINE.** The system includes a *mf* dynamic marking. The right hand has a melodic line with some rests, and the left hand has chords. A *Ped.* (pedal) instruction with an asterisk is located below the first measure of the system.

Fourth system of musical notation for the Trio section. The right hand features a continuous eighth-note melody. The left hand consists of chords. A *Ped.* instruction with an asterisk is located below the fourth measure.

Fifth system of musical notation for the Trio section. The right hand continues with eighth-note patterns. The left hand has chords. A *Ped.* instruction with an asterisk is located below the sixth measure.

Repeat Trio to Fine, then repeat from beginning to Trio.

LO! HEAR THE GENTLE LARK.

(HÖRST DU DER LERCHE LIED?)

Henry Bishop.

Moderato.  = 120.

Moderato. ♩ = 120.

mf

cres.

Hörst Du der Lerche Lied..... so früh er - wacht!

Lo! hear the gen - tle lark Sweet slum - ber breaks,

Lo! hear the gen_tle lark Sweet slum_ber breaks,

Des Mor-gens ros'-gen Glanz rer - bannt die Nacht.....;

A - waked by morn - ing's dawn glo - - rious and bright _____;

A - waked by morn - ing's dawn glo - - rious and bright

Er - greift die Flucht in - dem sie stolz auf - wärts sich..... schwingt Ihr

Up - ward his course in ra - pid flight, proud - ly he..... takes, In

Mor - gen - gruss..... in Ju - bel hell erklingt, Ihr Mor - gen -

sweet..... trans - ports..... he joins the daz - ling light, In sweet..... trans -

- gruss..... in Ju - bel hell erklingt.

- ports..... he joins the daz - ling light.

Hörst Du der Ler - che Lied..... so..... früher - wacht!

Lo! hear the gen - tle lark Sweet..... slum - ber breaks,

pp stacc.

Des Morgens ros'gen Glanz *ver - bannt die Nacht;*
cres. *f*

Awaked by morning dawn glo - rious and bright

cres. *f* *Ped.*

ad lib.

Ah Ah Ah

f *Ped.* *

Hörst Du der Ler - che Lied, *Lied,*
rit. *a tempo.*

Ah Lo! hear the gen - tle lark,

rit. *a tempo.*

Hörst Du der Ler - che Lied, *der Ler - che Lied,* *so früh er -*
rit. *a tempo.*

Lo! hear the gen - tle lark, the gen - tle lark sweet slum - ber

- wach! Hörst Du der Ler-che Lied so früher wach!

breaks Lo! hear the gen-tle lark sweet slumber breaks, Ah

Ah He

Ju-bel hell erklingt, In Ju-bel hell erklingt, In joins the daz-ling light, He joins the daz-ling light, He

Ju-bel hell erklingt. ad lib. rit. joins the dazzling light Ah Ah

Hörst Duder Ler - che Lied, Hörst Duder Ler - che Lied, der
a tempo.

Lo! hear the gen - tle lark Lo! hear the gen - tle lark, the

a tempo.

The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a melody with eighth and sixteenth notes, and the piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The tempo marking 'a tempo.' appears twice.

Ler - che Lied so früh er - wacht, der Lerche Lied so früh er -
fr

gen - tle lark sweet slum - ber breaks, the gen - tle lark sweet slum - ber

The second system of the musical score. The vocal line continues with a melody that includes some rests. The piano accompaniment continues with the same eighth-note pattern. A 'Ped.' (pedal) marking is present at the end of the system.

wacht, der Ler - che Lied so früh er - wacht, der Ler - che Lied so früh er - wacht! In.....

breaks, the gen - tle lark sweet slumber breaks, the gen - tle lark sweet slumber breaks, He.....

The third system of the musical score. The vocal line continues with a melody that includes some rests. The piano accompaniment continues with the same eighth-note pattern. A 'f' (forte) marking is present at the end of the system.

Ju - bel hell er - klingt, In..... Ju - bel hell er - klingt, In.....

joins the daz - ling light, He..... joins the daz - ling light, He.....

The fourth system of the musical score. The vocal line continues with a melody that includes some rests. The piano accompaniment continues with the same eighth-note pattern. A 'f' (forte) marking is present at the end of the system.

Ju - bel hell er - klingt.

joins the daz - ling light. Ah Ah Ah

ff *pp* *ff*

echo.

echo.

Ah Ah

pp *f*

rit.

Ah Ah Ah Ah

rit.

Ju - bel er - klingt.

He joins the light.

f *f* *f* *ff*

Ped. *Ped.*

BID ME GOOD-BYE.

(SAG' MIR LEB' WOHL.)

Words by F. E. Weatherly.

Music by F. Paolo Tosti.

Moderato 63.

The piano introduction consists of two systems of music. The first system is marked *pp molto legato* and features a treble and bass staff with a 3/4 time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, with several measures marked *Ped.* (pedal) and *** (ornament). The key signature is one sharp (F#).

2. Des Mannes Lieb ein Wel - ten-spiel Wie Ebb und Fluth ist gleich..... Ein
1. Wenn du ein Herz im Plätz - chen birgst Was nicht nicht schliesset ein.....

The first verse of the song is shown with a vocal line and a piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#). The lyrics are: 1. If in your heart a cor - ner lies that has no place for me..... 2. Man's love is like the rest - less waves, Ev - er at rise and fall..... The

2. Weib in - dess mit Zart - ge - fühl Ist sie an Lie - be reich.....
1. Wenn Du nicht liebst wie es ge - zieht Die treu - e Lieb zu sein.....

The second verse of the song is shown with a vocal line and a piano accompaniment. The vocal line is in the treble staff, and the piano accompaniment is in the bass staff. The key signature is one sharp (F#). The lyrics are: 1. You do not love me as I deem that love should ev - er be..... 2. on - ly love a wom - an craves it must be all in all.....

2. Frage mich nicht ob Reu' da ist Du brauchst nicht kümmern, jeht' Ein
 1. Ist ei-ne Freu-de o-der Pein Die nie in mir wird kund

1. Is there a sin-gle joy or pain, that I may nev-er know!
 2. Ask me no more if I re-gret; you need not care to know. A

2. Frau-en-herz ja nie ver-gisst Sag' mir Leb' wohl und geh'
 1. Nimm Du zu-rück die Lie-be dein Sag' mir Leb' wohl zur Stund! cres.

1. Take back your love it is in vain, bid me good-bye and go
 2. wom-ans heart does not for-get, bid me good-bye and go

col canto.

Du liebest mich nicht Nein! Es kann ja nim-mer sein Leb'-

You do not love me no bid me good-bye and go Good-

wohl leb' wohl ist bes-ser so Sag' mir Leb' wohl und geh

bye good-bye 'tis bet-ter so bid me good-bye and go

col canto.

Du liebest mich nicht, Nein!..... *Es kann ja nim mer sein.....* *Leb' wohl, leb
riten.*

cres. *cres.*

You do not love me no! bid me good bye and go Good bye good.

a tempo *cres.* *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

wohl ist bes ser so *Sag' mir Leb' wohl und geh.....* *1 geh.....* *2 geh.....*

bye 'tis bet ter so bid me good bye and go go

a tempo. *col canto.* *pp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Sag' mir Leb' wohl und geh..... *Leb' wohl.....*

pp *ppp*

Bid me good bye and go Good bye

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Sag' mir Leb' wohl und geh.....

bid me good bye and go

col canto. *ppp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Why are bells the most obedient of inanimate things? Because they make a noise whenever they are tolled (told).

The *Trovatore* of Milan states that Masina is to receive 900,000 francs (£36,000) for singing at Buenos Ayres this season.

Dr. Josef Joachim will celebrate this year, the fiftieth anniversary of his artistic activity, he having commenced his public career at the age of seven.

A Vassar girl sat on her best fellow's hat as they basked in the moonlight with classical chat, but she put in her thumb, and pulled out her gum, and made it all up with a thrilling yum yum.

Mrs. Josephine Haymond, of Beltan, Texas, gave a grand dramatic cantata, "Belshazzar," at the opera house of that place, and it proved a most pronounced success. It speaks very highly of Mrs. Haymond—most of the talent emanating from her class.

Bloomfield—Miss Fannie Bloomfield is winning golden opinions from the London public and critics. She appeared in the English capital in conjunction with Mme. Essepoff.

After being reported as drowned, Remenyi, the violinist, turns up all right at Cape Town, Africa, as indicated by a recent order received by a Philadelphia firm from Remenyi for a supply of catgut.

Single copies of the REVIEW cost \$1.00—twelve copies, a year's subscription only \$2.00. Tell your friends to subscribe.

Rubinstein is at work on a new oratorio celebrating the miraculous preservation of the lives of the Czar and his family. The Emperor has signified his pleasure in permitting the work to be dedicated to him.

Mme. A. Litsner de Fere, of Mme. de Fere's Conservatory of Music, Brooklyn, N. Y., read a very interesting paper on the Cultivation of Children's Voices, before the Ladies Society at Froebel Academy, Brooklyn.

It seems that the Opera of Vienna has found a treasure: a soprano, Maria Renard, who possesses one of the most splendid voices ever known, a magistral style of singing, an exceptional talent and an extraordinary beauty.

"Fresh" Drummer—What is your name, Miss?

Waitress—Pearl.

Second Drummer—Ah! are you the pearl of great price?

Waitress—No; I am the pearl before swine.—America.

Pauline Lucca is still the darling of Vienna. At the concert given for the benefit of the poor in Ischl, the applause was unceasing; she was ably seconded by the baritone Forster, the pianist Paderewski, and the 'cellist Rossi.

It is next to impossible for a man to teach a girl to whistle. When she gets her lips properly puckered she looks so bewitchingly tempting that he loses his head and kisses her, and the consequence is she doesn't have a chance to blow a note.

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M. Massenet is actively engaged upon the composition of a new opera, the action of which is based upon the legendary history of Persia, the great Zoroaster himself being the hero. The libretto (the title of which has not, as yet, been decided upon) is from the pen of M. Jean Richepin.

The Baptist Female College, of Lexington, Mo., gave a concert under the directions of Charles Gimbel, at Hogan's Opera House. The program included "Stradella" duet, by Melnotte; Polka de la Reine, Raff; and Rhapsodie Hongroise, No. 12, Liszt, all of Kunkel's Royal Edition.

William Knabe, younger brother of Ernst Knabe, and youngest son of the late William Knabe and a partner in the time-honored and world-renowned firm of Wm. Knabe & Co., pianomakers of Baltimore, died at Aiken, S. C., at 11:30 P. M., on the 5th of last month, of congestion of the lungs.

Every number of the REVIEW is a holiday number. We have come to stay, and the magnificence of the March number will not surpass that of our succeeding numbers.

Mr. Gossamer—"I will admit that Mr. Bawl is somewhat given to egotism and talks too much; but I maintain, nevertheless, that he is a fine baritone." Mr. Broadcloth—"A fine baritone, indeed! Why, he has only three notes in his voice!" Mr. G.—"Ah! And what may those be?" Mr. B.—"G. A. B."

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Marie Geistinger, the famous German actress, is reported as dying in Klagenfurt, Switzerland, where she went to be treated for a cancer of the eyelid. The growth was successfully removed by an eminent surgeon from Zurich, but Mme. Geistinger's weakened condition leaves little hope for her

ultimate recovery. Mme. Geistinger is about sixty years old and is well-remembered by the theatre-goers of ten years ago. For several years she has been off the stage, and her farewell performance at the end of the season of 1884 was a red-letter day in German theatricals.—*Amer. Musician*.

We hear from St. Petersburg of a child-pianist, Raoul Koczalski, aged only five years. Poor little fellow! The children of old used to "pass through the fire unto Moloch:" now they are sacrificed on the altar of Money. Carlyle says, speaking of a child: "Good Christian people, here lies for you an inestimable loan—take all heed thereof; in all carefulness employ it." Some good Christians are doing this, though not in the sense intended.

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Von Bulow—Herr Hans Von Bülow leaves Europe toward the middle of March, with a secretary as his sole companion. He will give sixteen concerts only in the United States, and these are to occur within a period of four weeks. Most of his appearances will, of course, be effected in recitals of piano music, but he will direct a few orchestral performances that will probably arouse people to the intellectual possibilities of conducting.

Albani—Mme. Albani began her farewell season in New York on January 17, and will visit the chief cities in the United States. Mlle. Damise, contralto; Mr. Barrington Foote, basso; Mr. Barret, flutist, and a renowned tenor and distinguished pianist will appear with the artiste. Oratorio and

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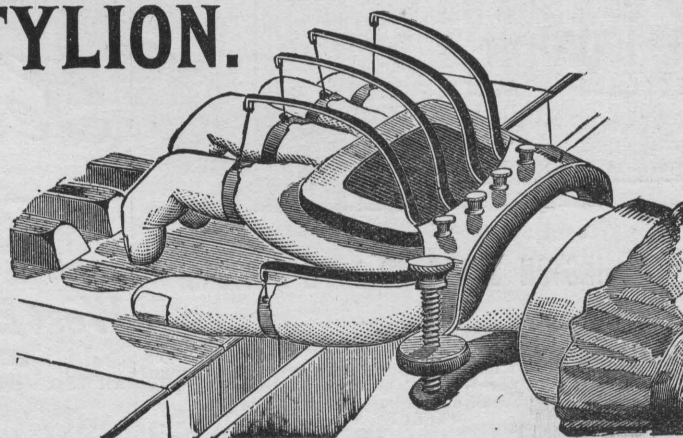
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